

America's Premier Chorus and Period Orchestra

A CENTURY OF VENETIAN CHURCH MUSIC

Christopher Hogwood, Conductor

Handel & Haydn Society Orchestra and Chorus

February 20 & 22, 1998 New England Conservatory's Jordan Hall, Boston Season



Christopher Hogwood Artistic Director



JOHN FINNEY
ASSOCIATE CONDUCTOR

AMERICAN MASTERS

1A77 DECADES

LIVE FROM LINCOLN CENTER

SISTER WENDY'S STORY OF PAINTING

CLASSICS IN THE MORNING

WGBH...

a place where



THE BOSTON SYMPHONY
ORCHESTRA AT TANGLEWOOD

METROPOLITAN OPERA PRESENTS

AMERICAN VISIONS

EVENING AT POPS

MYSTERY!

BLUES AFTER HOURS

VAN CLIBURN INTERNATIONAL PIANO COMPETITION

THE ROYAL OPERA HOUSE

THE THREE TENORS

ANDRE RIEU

RIVERDANCE

MORNING PRO MUSICA

DANCE IN AMERICA

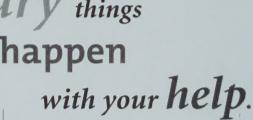
CLASSICAL PERFORMANCES

MOBIL MASTERPIECE THEATRE

JAZZ WITH ERIC IN THE EVENING

THEATER IN AMERICA

GREAT PERFORMANCES



For information on how your company can sponsor cultural programs on WGBH television and radio, contact:

Kathy Taylor
WGBH Director of
Corporate Development
at (617) 787-8900.



Public broadcasting...
the nation's concert hall,
theater, art museum,
opera house.
Where every American can
experience all our culture
has to offer.

NEW ENGLAND CONSERVATORY

Boston's Complete Musical Resource

Recognized nationally and internationally as a leader among music schools, New England Conservatory has been a fixture of Boston's cultural landscape since 1867.

Through its College Division, Preparatory School, School of Continuing Education, NEC offers a complete curriculum of musical instruction for students of all ages and levels of experience.

Year round, NEC's concert halls reverberate with the sounds of more than 450 free concerts* of classical music, jazz, opera, and world music, played by artists who rank with the finest anywhere. From the Edwardian splendor of Jordan Hall, a National Historic Landmark, to the intimacy of Williams Hall, you'll find the surroundings are as pleasing as the performances. Call the Concert Line at (617) 262-1120, ext. 700 for information, or call (617) 262-1120, ext. 420 to subscribe to NEC's monthly Concert Calendar.

New England Conservatory is located just one block from Symphony Hall, at Huntington Avenue and Gainsborough Street. All halls are easily reached by auto, taxi, or public transportation; most are wheelchair accessible.

*All on-campus concerts are free, with the exception of benefits and some special events. Concerts are funded in part by the Massachusetts Cultural Council, a state agency that supports public programs in the arts and sciences.

New England Conservatory

Founded 1867

290 Huntington Avenue • Boston, MA 02115 Visit us on the web at http://copernicus.bbn.com/nec

re-spon-sive (adj.)

- 1. Quick to respond or react appropriately;
- 2. Boston Private Bank and Trust Company

If your bank has forgotten the meaning of the word, please consider us. We provide total financial solutions for successful people, their families and their businesses.

This includes personal banking, residential mortgages, business lending and investment management.

Shouldn't you be here?

Call Timothy L. Vaill, President. (617) 912-1902

BOSTON PRIVATE BANK & Trust Company

Ten Post Office Square • Boston, MA 02109



Experience the warmth of Italy before you even get there.

When you fly Alitalia, your Italian experience begins the moment we welcome you aboard. You'll fly in spacious widebody comfort, dine on exceptional Italian food and wines, shop in our famous on-board boutique and enjoy the friendly smiles for which Italians are world famous. Alitalia can fly you nonstop from New

York, Chicago, Miami, Boston or Los Angeles to Italy, and beyond to 117 cities in 57 countries. We're also a participant in the mileage programs of Continental and US Airways. Call your travel agent or Alitalia today at 1-800-223-5730 and discover why the first place you should visit in Italy is Alitalia.





Handel & Haydn Society Christopher Hogwood, Artistic Director John Finney, Associate Conductor

ONE HUNDRED EIGHTY-THIRD SEASON, 1997-1998

BOARD OF GOVERNORS

Robert H. Scott, President

Charles E. Porter, First Vice President Robert C. Allen, Vice President Karen S. Levy, Vice President Alice E. Richmond, Vice President Stephen A. Shaughnessy, Vice President Janet P. Whitla, Vice President Joseph M. Flynn, Treasurer Walter Howard Mayo III, Secretary

William F. Achtmeyer Jan S. Adams Afarin Bellisario Alan Buchholz Edmund B. Cabot Willma H. Davis Deborah First Peter T. Gibson John W. Gorman Eugene E. Grant George Guilbault Dena M. Hardymon J. Robert Held Remsen M. Kinne III David H. Knight Brenda M. Kronberg David L. Landay Peter G. Manson Robert A. Marra Barbara E. Maze Paul V. McLaughlin Sharon F. Merrill Amy Meyer Pat Collins Nelson Winifred B. Parker Timothy C. Robinson Edward J. Rothe

Michael Fisher Sandler Carl M. Sapers Katherine S. Schieffelin Michael S. Scott Morton Elmar Seibel Wat Tyler James J. Vanecko Merrill Weingrod Rya W. Zobel

Governors Emeriti

Leo L. Beranek

R. Willis Leith, Jr.

Jerome Preston, Jr.

Rawson L. Wood

BOARD OF OVERSEERS

Candace Achtmeyer Mitchell Adams F. Knight Alexander Rex E. Atwood Martha Hatch Bancroft Herbert I. Boothroyd Julian G. Bullitt T. Edward Bynum Lynda G. Christian John F. Cogan, Jr. John D. Constable Barbara D. Cotta Robert S. Cotta Carolyn A. Coverdale Bonnie L. Crane Paul A. Cully Elizabeth Canham Davis Mark E. Denneen Thomas Draper Thomas H. Farquhar William H. Fonvielle Robert Freeman Virginia S. Gassel John W. Gerstmayr Richard B. Gladstone Arthur S. Goldberg Mark P. Goshko Michael Greene Arline Ripley Greenleaf Steven Grossman Janet M. Halvorson Roy A. Hammer Suzanne L. Hamner

Louis B. Harvey Anneliese M. Henderson Mimi B. Hewlett Roger M. Hewlett Rachel Jacoff James L. Joslin Dieter Koch-Weser Barbara Lee Lisa S. Lipsett Lloyd Lipsett Patricia E. MacKinnon Betty Morningstar Marianne Mortara Catherine E. Peterson Dorothy E. Puhy Judith Lewis Rameior

Jeffrey F. Rayport Jane K. Reardon Holly P. Safford Michael M. Schieffelin Robert N. Shapiro Iolane Solomon Elizabeth B. Storer **Jeff Thomas** Dorothy A. Thompson Pamela O. Waite Donald R.Ware Kathleen W. Weld Lieselotte H. Willoughby Jane Wilson Beverly Wing Ronald N. Woodward Gwill E. York



The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring H&H's music to wider audiences.



Handel & Haydn Society Christopher Hogwood, Artistic Director John Finney, Associate Conductor 1997–1998 Season

Friday, February 20, 1998 at 8:00 p.m. Sunday, February 22 at 8:00 p.m. New England Conservatory's Jordan Hall, Boston

Christopher Hogwood, Conductor

Intonatione del settimo tono

Andrea Gabrieli (ca. 1510–1586)

Laudate pueri

Claudio Monteverdi (1567–1643)

Roberta Anderson and Gail Abbey, sopranos; William Hite and Murray Kidd, tenors; Paul Guttry, bass; Daniel Stepner and Linda Quan, violins; Myron Lutzke, cello; John Finney, organ

Sonata XXI per tre violini

Giovanni Gabrieli (ca. 1553–1612)

Daniel Stepner, Linda Quan, and Kinloch Earle, violins

O quam tu pulchra es

Alessandro Grandi (ca. 1575–1630)

William Hite, tenor

Aria sopra la Bergamasca

Marco Uccellini (ca. 1603–1680)

Toccata seconda del quinto tono

Claudio Merulo (1533–1604)

Beatus vir

Claudio Monteverdi

Roberta Anderson and Gail Abbey, sopranos; Kamala Soparkar, mezzo-soprano; William Hite and Murray Kidd, tenors; Paul Guttry, bass

-INTERMISSION-

Laudate Dominum, RV 606

Antonio Vivaldi (1678–1741)

Concerto in G Minor, RV 157

Allegro—Largo—Allegro

Antonio Vivaldi

Credo, RV 591

Antonio Vivaldi

Gloria, RV 589

Antonio Vivaldi

Pamela Murray, soprano; Pamela Dellal, mezzo-soprano

The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation

CHRISTOPHER HOGWOOD, CONDUCTOR



One of the world's most active conductors, Christopher Hogwood is an internationally recognized pioneer in historically informed performance, presenting music on the instruments and with the performing styles of the period in which it was com-

posed. He is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He shares with that orchestra a busy schedule of performances, touring, and recording. In addition to being H&H's Artistic Director, Mr. Hogwood is Principal Guest Conductor of The St. Paul Chamber Orchestra; Artistic Director of the annual Mozart Festival in Washington D.C.; and Associate Director of the Beethoven Academie in Antwerp. He is active conducting opera throughout the world and on recordings, and is a regular guest conductor of the Australian Opera in Sydney, where he recently conducted Gluck's Iphegénie en Tauride. Mr. Hogwood performs as a harpsichordist and clavichord player, and records for London Records/ L'Oiseau-Lyre, Philips, Chandos, and Deutsche Harmonia Mundi. He has also made his mark in the fields of television and video, and as a popular radio broadcaster. He has written a number of books, including an acclaimed biography of Handel.

HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is America's premier chorus and period orchestra. Under the artistic direction of conductor Christopher Hogwood since 1986, H&H has become a leader in historically informed performance. H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's Messiah (1818), which H&H has performed every year since 1854, Samson (1845), Solomon (1855), and Israel in Egypt (1859), and Bach's Mass in B Minor (1887) and St. Matthew Passion (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. H&H made its European debut in 1996 with a fully staged production of Gluck's Orfeo ed Euridice with Mark Morris and the Mark Morris Dance Group at the Edinburgh International Festival in Scotland. In addition to performances at Boston's Symphony Hall, H&H also offers concerts at New England Conservatory's Jordan Hall, most often under the direction of Associate Conductor John Finney. H&H's innovative educational outreach program brings the joy of classical music to more than 7,000 students every year in 47 schools throughout Massachusetts.

H&H ORCHESTRA

VIOLIN I

Daniel Stepner, concertmaster

Julie Leven

Kinloch Earle

VIOLIN II

Linda Quan*
Iane Starkman

VIOLA

David Miller

CELLO

Myron Lutzke

Wlyron Lutzk

BASS

Michael Willens

Amelia Peabody chair

OBOE

Stephen Hammer
Chair funded in part by

Dr. Michael Fisher Sandler

*principal

TRUMPET

Bruce Hall

John Finney

HARPSICHORD

H&H ORCHESTRA

SOPRANO

Gail Abbey

Roberta Anderson Janice Giampa

Pamela Murray

ALTO

Pamela Dellal

Katharine Emory Kamala Soparkar TENOR

William Hite Murray Kidd

Ryan Turner

Bass

Paul Guttry Herman Hildebrand

Donal Wilkinson

H&H Administration

Christopher Hogwood, Artistic Director John Finney, Associate Conductor/Chorusmaster Mary A. Deissler, Executive Director

Ian A. Archer, Development Assistant

Robin L. Baker, Director of Educational Activities

Virgil Bozeman IV, Finance Assistant

Beth K. Brooker, Publications and

Communications Manager
Robin J. Hanley, Director of Major Gifts

Donna Huron, Director of Capital Campaign and

Special Projects

Michael E. Jendrysik, *Director of Annual Giving* Jesse Levine, *Music Librarian/Production Manager*

Debra A. Moniz, Director of Finance

and Administration

Gareth Orsmond, Executive Assistant/ Personnel Manager

Thomas J. Pullano, *Box Office Manager* Gregg D. Sorensen, *Director of Marketing* Yoichi Udagawa, *Rehearsal Assistant*

Thomas L. Vignieri, Artistic Administrator Susan Woods, Box Office Assistant

Marc Young, Director of Audience Services Casner & Edwards, Of Counsel

Handel & Haydn Society
Horticultural Hall, 300 Massachusetts Avenue, Boston, MA 02115
(617) 262–1815 • FAX (617) 266–4217 • www.handelandhaydn.org • handlhaydn@aol.com

A CENTURY OF VENETIAN CHURCH MUSIC

Robert Mealy

ot a single evening goes by without a concert somewhere. The people run along the canal to hear it, with such passion that you would suppose they had never heard anything like it before. You cannot imagine how crazy the city is about this art."

Charles de Brosses, writing in the eighteenth century, echoes more than a century of foreign visitors in his admiration for one of the chief glories of the Most Serene Republic of Venice: its music. From the sacred processions of the late Renaissance doges commemorated by Bellini's paintings, to the operas and carnivals of the Baroque, music formed an essential part of the splendor of the city, and one integral to the official functioning of the state. Where other city-states lavished their artistic patronage on dynastic celebrations of weddings and conquests, Venice preferred to celebrate the many sacred feast days that had become tied in with its own history, and thus offered endless opportunities to celebrate the potent myth of the Republic itself. By the seventeenth century, there were over forty major feast-days in the Venetian calendar, and all of them called for music.

Venice's center of musical activity in the seventeenth century was the great basilica of San Marco itself, where the positions of maestro di cappella and chief organist were highly sought after. Along with the several organs and choirs, a permanent instrumental ensemble was also established at the basilica in 1568, probably at the instigation of the organist Andrea Gabrieli, who had just returned from several years's sojourn at the court of Duke Albrecht of Bavaria. In Munich, Gabrieli had discovered the exciting sonorities of the court's large instrumental group, along with the new compositional experiments of younger colleagues like Orlando di Lasso. Upon his return, his expansion of San Marco's musical forces transformed the basilica into the musical equal of any court in Europe. Andrea's beloved nephew and protege, the better-known Giovanni Gabrieli, published his uncle's organ works about ten years after his death. The intonatione which opens our concert is a written-out version of what was doubtless Andrea's customary style of improvisation, to put us in the proper modal frame of mind (in this case, what we would now declare to be G Major). His colleague at the organs of San Marco was the distinguished Claudio Merulo, whose performances were famous, full of the kind of sweeping passage-work one hears in his Toccata seconda del quinto tono. Merulo's abrupt resignation in 1584 resulted in Giovanni Gabrieli winning the position by unanimous vote of the basilica administration. The nephew took full advantage of the remarkable interior spaces of San Marco to create a truly new polychoral style, full of rich sonorities that would echo back and forth; this characteristically Venetian sound was to resound in the music of his successors, like Monteverdi and Grandi.

But San Marco was not the only source of music in the city. All the larger churches made sure to have both singers and instrumentalists perform on their feast days. And Venice also had a network of civic organizations, most notably the six confraternities known as the scuole grande. Originally brotherhoods of devout laymen given to public flagellation, these had turned by the seventeenth century into men's clubs devoted to good works and grand celebrations on their patron saint's feast day. In the sumptuous meeting hall of the Scuola di San Rocco, with its walls covered with Tintorettos, an English visitor named Thomas Coryat heard a concert on St. Roche's day, 1608, that may well have featured at least one of the works on this program: he reported that "I heard three severall [violins] there, whereof each was so good, especially one I observed before the rest, that I never heard the like before." As Giovanni Gabrieli was present, along with three very wellpaid violinists from San Marco, it is likely that Coryat heard the first performance of Gabrieli's brilliant Sonata XXI per tre violini.

The terms of employment at San Marco were extremely inviting, promising as they did a lifetime tenure, accommodations near the piazza, a good salary, and the freedom to play for celebrations at other churches and at the *scuole*. These conditions must have seemed like paradise to Claudio

Monteverdi when he took the position of maestro di cappella in 1613, after years of bad treatment at the Gonzaga court. "Wherever I go to make music, whether it be chamber music or church music, I swear to your Lordship that the entire city comes running ... my duties are extremely agreeable," he wrote to his old friend Alessandro Striggio back in Mantua. Later in his long life, he was to preserve some of the sacred music he had

written for the parishes and confraternities of his new city in a published collection of Selva morale e spitiruale, from which are drawn both Laudate pueri and Beatus vir.

These wonderful examples of Monteverdi's mastery of the "new" or "modern style" are striking for their beautifully proportioned sonic architecture. In Laudate pueri, a psalm also set in his 1610 Vespers, the

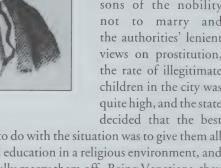
texture is dominated by two sopranos, two violins, and bass, who answer each other back and forth in a smooth dancing triple; two tenors open the piece, punctuate it periodically, and close it with a spectacular sequence of virtuoso imitations, followed by a last triple in which all answer each other and end, serenely, together. Beatus vir is a more ambitious work, scored for six voices with two violins, who supply ritornelli taken from Monteverdi's earlier secular hit Chiome d'oro in a nice example of self-quotation. The long triple section in the middle of Beatus vir, like the suave triples of Laudate pueri, is very much in the new bel canto fashion of the time. The whole work is deftly balanced between the sheer delight of this lyricism and a more dramatic style of word-painting, as when the singers "expire" on the word "peribit."

The subtle artistry of the "new music" is even more evident in Alessandro Grandi's O quam tu pulchra es, a particularly delicious setting of a passage from the Song of Songs, which was published as part of an anthology of sacred songs in 1625. From the aching beginning, with the voice held in

suspension against the bass, to the final wordpainting of "hurry, come quickly, for I languish from love," this motet demonstrates Grandi's mastery of the new genre of the solo motet, a kind of miniature sacred opera.

Where the men's societies of the scuole grande formed one of the chief musical attractions for seventeenth-century visitors, a very different

(but equally Venetian) institution immediately caught the eye of later travellers. These were the four ospedali dedicated to caring for the city's female orphans. For various reasons, including the peculiar inheritance laws of Venice that encouraged sons of the nobility not to marry and the authorities' lenient views on prostitution, the rate of illegitimate children in the city was quite high, and the state decided that the best



thing to do with the situation was to give them all a good education in a religious environment, and hopefully marry them off. Being Venetians, they also decided to teach them music.

By the early decades of the eighteenth century, the all-women orchestras and choirs of the ospedali were famous throughout Europe, and had become highly prized finishing schools not just for foundlings but for wellborn girls as well; as one guidebook explained, "such is the perfection which they attain [in music] that for this very reason many foreigners are attracted here throughout the year, and no visitor of importance leaves without honoring this holy place." Their abilities were indeed extraordinary, to judge from what the girls at the Pietà practiced every day. Their music master was Antonio Vivaldi, and a large majority of his church music and concertos were written expressly for them. These would be performed "every Sunday and holiday ... by the young women of the place, who are set in a gallery above and hid from any distinct view of those below."



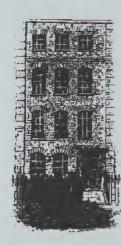
Antonio Vivaldi

Despite a checkered employment history at the Pietà (which may be partially due to training enough virtuosas that his teaching was no longer needed), Vivaldi was appreciated enough by the authorities that in 1715 they gave him a special bonus for having recently provided "an entire mass, a vespers, an oratorio, over thirty motets, and other labours" for the ospedale. His sacred music is not all that dissimilar in style from his secular works. Generally, the choral parts are straightforward and uncomplicated, with the text clearly delivered; meanwhile, the string writing to accompany this declamation is busily inventive. In the well-known Gloria, RV 589, this style of choral address is combined with other elements, notably some wonderfully operatic solos and duos,

and even an old-fashioned fugue. To complete this visit to the women of the *Pietà*, we will also hear a special Vivaldian concerto, one in which the orchestra is its own soloist. Particularly notable is the opening of the Concerto in G Minor, RV 157, where the descending tetrachord, a traditional symbol of lament (and familiar from Dido's final farewell), is here sped up into the bass line of a vigorous allegro.

—Scholar and performer Robert Mealy has recorded and toured with many period-instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.

PLEASE HELP US SAVE HANDEL'S HOUSE



The Handel House Trust was established in 1991 with the objective of saving the house in Brook Street, Mayfair—where Handel lived for thirty-six years, composed *Messiah*, and where he died—and creating in it a museum to honor the composer.

With help from the Heritage Lottery Fund, a few large gifts, and a very large number of small ones, the Trust completed the purchase of a 999-year lease before the end of 1996.

The Handel House Museum will be a musical center, with a recital hall to seat seventy and a music room upstairs, where Handel himself played through his scores and directed rehearsals. There will be a dedicated education room, a library, and a museum shop.

The Trust has already begun a detailed archival and "archaeological" examination of Handel's house to learn its full structural history. Work will be done over the next two years, with Julian Harrap a leading authority on the preservation and restoration of Georgian buildings, as architect, to recreate Handel's own living environment as part of a museum designed to honor his memory and to evoke the man, his life, and his times.

These ambitious goals can be accomplished only if Handelians and music-lovers around the world provide generous support toward the Trust's objective of creating a worthy, modern museum. A sum of \$1.2 million must be raised by April 1, 1998. If we fail, Handel's house becomes a shop with offices above. Help us seize this unique opportunity—it will not come again.

Please help us create the Handel House Museum. Gifts (including gifts in kind) will be gratefully received; larger ones will be acknowledged in permanent form within the museum. Copies of a brochure with information about giving are available at this performance or from:

Coudert Brothers 1114 Avenue of the Americas, New York, NY 10036-7703



When you listen to Bose®, the uncanny resemblance to a live performance is no accident. All of our music systems are based on research that begins at the source—the concert hall. That's because at Bose, re-creating sound is much more than a matter of reproducing music note by note. Our goal is to deliver sound with the clarity and spaciousness you're enjoying today, at this performance. To hear just how far our research has taken us, listen to any Bose product. Close your eyes—you may almost believe that the concert has begun again.

"Just listen to the music.... [Bose] delivers sparkling, multifaceted sound with as much fire as a well-cut diamond."

Rich Warren,Chicago Tribune

1-800-444-BOSE



VOCAL TEXT

LAUDATE PUERI

Laudate pueri Dominum, laudate nomen Domini. Sit nomen Domini benedictum, ex hoc nunc, et usque in sæculum. A solis ortu usque ad occasum, laudabile nomen Domini. Excelsus super omnes gentes Dominus, et super cælos gloria ejus. Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in cælo et in terra. Suscitans a terra inopem, et de stercore erigens pauperem ut collocet eum cum principibus, cum principibus populi sui. Oui habitare facit sterilem in domo. matrem filiorum lætantem. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in sæcula sæculorum. Amen.

Praise, O ye servants of the Lord, praise the name of the Lord. Blessed be the name of the Lord from this time forth and for evermore. From the rising of the sun unto the going down of the same the Lord's name is to be praised. The Lord is high above all nations, and his glory above the heavens. Who is like unto the Lord our God, who dwelleth on high, who humbleth himself to behold the things that are in heaven, and in the earth. He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill that he may set him with princes, even with the princes of his people. He maketh the barren woman to keep house, and to be a joyful mother of children. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

O QUAM TU PULCHRA ES

O quam tu pulchra es,
O quam pulchra es, quam pulchra es amica
mea, quam pulchra es columba mea, quam
pulchra es formosa mea. O quam tu pulchra es!
Oculi tui columbarum, capelli tui sicut greges
caprarum et denti tui sicut greges tonsarum.
O quam tu pulchra es, Veni, veni de Libano,
veni amica mea, columba mea, formosa mea.
O quam tu pulchra es, veni, veni coronaberis.
Surge, surge propera, surge, sponsa mea,
surge dilecta mea, surge immaculata mea.
Surge, veni, veni, Quia amore langueo.

How beautiful thou art, my love!
How beautiful thou art,
my dove,
my pretty one!
Your eyes are like a dove's, your hair is like a
flock of goats, your teeth like a flock of ewes
ready for shearing. Come from Lebanon, my
love, my dove, my pretty one!
How beautiful thou art, come—
Arise, arise my bride,
arise my delight, arise my spotless one.
Arise and come, for I am sick with love.

BEATUS VIR

Beatus vir qui timet Dominum, in mandatis ejus volet nimis. Potens in terra erit semen ejus; generatio rectorum benedicetur. Gloria et divitiæ in domo ejus: et justitia ejus manet in sæculum sæculi. Exortum est in tenebris lumen rectis; misericors, et miserator, et justus. Jucundus homo qui miseretur et commodat, disponet sermones suos in juditio. Quia in æternum non commovebitur; in memoria æterna erit justus. Ab auditione mala non timebit; paratum cor ejus sperare in Domino. Non commovebitur donec despiciat inimicos suos. Dispersit, dedit pauperibus; justitia ejus manet in saeculum sæculi; cornu ejus exaltabitur in gloria. Peccator videbit et irascetur; dentibus suis fremet et tabescet: desiderium peccatorum peribit. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, er in sæcula sæculorum. Amen.

Blessed is the man that feareth the Lord, that delighteth greatly in his commandments. His seed shall be mighty upon the earth: the generation of the upright shall be blessed. Wealth and riches shall be in his house; and his righteousness endureth forever. Unto the upright there ariseth light in the darkness; he is gracious, and full of compassion, and righteous. A good man showeth favor, and lendeth; he will guide his affairs with discretion. Surely he shall not be moved forever; the righteous shall be in everlasting remembrance. He shall not be afraid of evil tidings; his heart is fixed, trusting in the Lord. He shall not be afraid, until he sees his desire upon his enemies. He hath dispersed, he hath given to the poor; his righteousness endureth forever; his horn shall be exalted with honor. The wicked shall see it, and be grieved; he shall gnash with his teeth, and melt away; the desire of the wicked shall perish. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Laudate Dominum, RV 606

Laudate Dominum, omnes gentes: laudate eum, omnes populi.
Quoniam confirmata
est super nos misericordia ejus:
et veritas Domini manet in æternum.
Gloria Patri,
et Filio, et Spritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in sæculua sæculorum. Amen.

Praise the Lord, all ye nations: praise Him, all ye people.
For His merciful kindness is great toward us: and the truth of the Lord endureth forever. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

CREDO, RV 591

Credo in unum Deum, Patrem omnipotentem, factorem cæli et terræ, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de cælis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Et resurrexit tertia die secundum
Scripturas. Et ascendit in cælum, sedet ad dexteram Patris. Et iterum
venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.
Et in Spiritum Sanctum Dominum et vivificantem. Qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi sæculi. Amen.

I believe in one God, the Father Almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds. God of God, light of light, very God of very God, begotten, not made, being of one substance with the Father; by whom all things were made. Who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

And was crucified also for us under Pontius Pilate, suffered and was buried.

And the third day He rose again according to the Scriptures. And ascended into heaven, and sitteth at the right hand of the Father. And he shall come again with glory to judge both the living and the dead, whose kingdom shall have no end. I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshiped and glorified, who spake by the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead. And the life of the world to come. Amen.

GLORIA, RV 589

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, rex coelestis, Deus pater omnipotens.

Domine fili unigenite Jesu Christe.

Glory be to God on high.

And on earth peace to men of good will.

We praise thee, we bless thee, we worship thee, we glorify thee.

We give thanks to thee for thy great glory.

O Lord God, heavenly king, God the father almighty.

O Lord, the only begotten Son, Jesus Christ.

Domine Deus, agnus Dei, filius patris. Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dextram patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.

Cum sancto spiritu in gloria Dei patris, Amen.

Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of the Father, have mercy upon us. For thou alone art holy, thou alone art the Lord, thou alone, Christ, art most high.

With the Holy Ghost in the glory of God the father, Amen.

H&H: America's Premier Chorus and Period Orchestra

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR

The 1997-98 Season: Come hear for yourself

At Symphony Hall

HANDEL: JULIUS CAESAR

Friday, March 27 at 7 p.m. and Sunday, March 29 at 2 p.m. Christopher Hogwood, conductor Sylvia McNair, Cleopatra Graham Pushee, Caesar Stephanie Blythe, Cornelia Marguerite Krull, Sesto Drew Minter, Tolomeo Daniel Lichti, Achilla Carl Strygg, Nireno

Semi-staged concert performances of Handel's most popular opera, Julius Caesar (Giulio Cesare in Egitto)

MOZART, LEVIN & HAYDN

Friday, April 17 at 8 p.m. and Sunday, April 19 at 3 p.m. Christopher Hogwood, conductor Robert Levin, harpsichord and fortepiano Mozart: Piano Concerto No. 1 in F, K. 37 Haydn: Symphony No. 96 in D, "The Miracle" Mozart: Piano Concerto No. 27 in B flat, K. 595

Robert Levin, known for his brilliant performances in the style of Mozart, plays Mozart's first keyboard concerto on harpsichord and his last on fortepiano. At New England Conservatory's Jordan Hall

CLASSICAL CHAMBER MUSIC

Friday, April 3 at 8 p.m. John Finney, piano and leader Mozart: Flute Quartet in D, K. 285 Haydn: Symphony No. 96, arr. for string quartet, piano, and flute by J.P. Salomon

For more information or to purchase tickets, call H&H at (617) 266-3605.

H&H SUBSCRIBERS:

IT'S TIME TO RENEW YOUR SUBSCRIPTION TO H&H'S 1998–99 SEASON.

Look in your mail box in mid-March for your Priority Renewal Order Form and program listing.

You'll love what's in store!

Questions? Call (617) 266-3605

Annual Fund Contributors

The Handel & Haydn Society is grateful to the following individuals, corporations, foundations, and agencies for their generous contributions to the Annual Fund. Such ongoing support is crucial to H&H's artistic growth and financial stability. This roster acknowledges gifts received between January 1, 1997 and February 11, 1998. If you wish to make a donation to the Society or to learn more about the exclusive benefits available to Conductor's Circle members, please call Michael E. Jendrysik, Director of Annual Giving, at (617) 262-1815.

CONDUCTOR'S CIRCLE

The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their deep commitment to Baroque and Classical music by donating \$1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier chorus and periodinstrument orchestra and a national leader in historically informed performance.

Platinum Baton (\$25,000 and above) The Estate of

Stephanie Morris Marryott & Franklin Johnson Marryott

Diamond Baton (\$10,000 to \$24,999) Candace & William Achtmeyer Dr. Lee C. Bradley III Fay & Alfred Chandler Mrs. Henry M. Halvorson Dena & Felda Hardymon Mr. & Mrs. Remsen M. Kinne III Mr. & Mrs. David L. Landay Karen & George Levy Katherine & Michael Schieffelin Mr. Robert H. Scott & Ms. Diane T. Spencer

Mary & Michael S. Scott Morton

Gold Baton (\$5,000 to \$9,999) Jan & John Adams Afarin & Lee Bellisario Donna & Alan Buchholz Mr. & Mrs. Richard Burnes, Jr. Bobbi & Nicolas Caille Mr. & Mrs. J. Linzee Coolidge Deborah and Robert First Mr. Joseph M. Flynn Ms. Virginia Stearns Gassel Mr. John William Gorman Mr. & Mrs. J. Robert Held Mr. David B. Jenkins Sarah & James Joslin Mr. & Mrs. David H. Knight

Mr. & Mrs. Paul V. McLaughlin Pat & Dave Nelson Mr. & Mrs. Charles E. Porter Mr. & Mrs. Timothy C. Robinson Mr. Daniel L. Romanow Mr. & Mrs. Edward J. Rothe Mr. & Mrs. Stephen A. Shaughnessy Jane & Wat Tyler Mr. James J. Vanecko Janet & Dean Whitla Elizabeth & Rawson Wood

Silver Baton (\$2,500 to \$4,999) Kathee & Bob Allen Dr. & Mrs. Leo L. Beranek Dr. & Mrs. Edmund B. Cabot Mr. John F. Cogan, Jr. Barbara & Robert Cotta Ms. Bonnie L. Crane Ms. Willma H. Davis Mary & Jim Deissler Mr. Christopher Hogwood Mr. Walter Howard Mayo III Ms. Sharon F. Merrill Ms. Amy Meyer Dr. Betty Morningstar Ms. Alice E. Richmond Judith & Carl M. Sapers Drs. Richard & Mary Scott Mr. Elmar W. Seibel Miss Elizabeth B. Storer Kathleen & Walter Weld Mr. & Mrs. Ronald N. Woodward

Bronze Baton (\$1,000 to \$2,499) Mr. Mitchell Adams Dr. F. Knight Alexander Mr. Rex E. Atwood Martha H. & Robert M. Bancroft Barbara & Herbert J. Boothroyd Marion & Julian Bullitt Mr. Glenn S. Burke Katie & Paul Buttenwieser Dr. T. Edward Bynum Mr. Thomas R. Cashman Mr. & Mrs. Harry G. Chase Lynda & John Christian Dr. Kevin J. Clancy Diddy & John Cullinane Mr. Paul A. Cully Elizabeth & Lyle Davis Mr. Richard D. Dionne Ellen & Thomas Draper Mr. & Mrs. Thomas H. Farquhar Mr. William H. Fonvielle & Ms. Carole Sharoff Mr. John Tyler Fosdick III Mr. John W. Gerstmayr Mrs. Conchita Geyer Mr. Peter Gibson Mr. Mark P. Goshko Mr. Eugene E. Grant Mr. Kieran F. Gray

Sylvia & Roy A. Hammer

Robin J. & Dean F. Hanley Mr. Louis S. Harvey Mr. & Mrs. J. Thomas Henderson Mimi & Roger Hewlett Ms. Marilyn Brachman Hoffman Susan & John Howland Ms. Donna Huron & Mr. John Paul Marosy Ms. Rachel Jacoff Mr. Alan C. Kay & Ms. Bonnie MacBird Mr. Glenn A. KnicKrehm Sophie & Dieter Koch-Weser Brenda & Peter Kronberg Mr. L. Edward Lashman & Ms. Joyce Schwartz Ms. Barbara Lee Dr. Lucy Lee Mr. & Mrs. R. Willis Leith, Jr. Mr. & Mrs. I. Jay Levitts Mr. & Mrs. G. H. Lewald Lisa & Lloyd Lipsett Ms. Lois Lowry Pat & Richard MacKinnon Mr. Peter G. Manson & Mr. Peter A. Durfee Mary & Robert Marra Ms. Sandra Sue McQuay Ms. Marianne Mortara Dr. Josephine L. Murray Ms. Ioan Nissman & Mr. Morton Abromson Winnie & Lerov Parker Dr. & Mrs. Maurice M. Pechet Dorothy M. & Jerome J. Preston, Jr. Ms. Dorothy Puhy & Mr. Michael Freedman Ms. Judith Lewis Rameior Ms. Jane K. Reardon Ms. Holly P. Safford Mr. & Mrs. Hugh Samson Dr. Michael Fisher Sandler Mr. Robert N. Shapiro Ms. Joyce H. Stanley Dr. & Mrs. J. Kurt Stark Jolinda & William Taylor Mr. & Mrs. Lawrence Thompson Ms. Pamela O. Waite Mr. & Mrs. Keith G. Willoughby †Mr. Robert C. Yens

Ms. Gwill E. York

Anonymous (1)

† In memoriam

CORPORATE AND FOUNDATION CONTRIBUTORS

Platinum Benefactors (\$25,000 and above) Massachusetts Cultural Council Andrew W. Mellon Foundation National Endowment for the Arts The Stratford Foundation

Diamond Benefactors (\$10,000 to \$24,999) American Express **BOSE** Corporation John Hancock Mutual Life Insurance Company The Helena Foundation Marriott's Custom House The Parthenon Group The Schrafft Charitable Trust Seth Sprague Educational and Charitable Foundation State Street Bank & Trust Company Sun Life of Canada Madelaine G. von Weber Trust

Gold Benefactors
(\$5,000 to \$9,999)
The Clowes Fund, Inc.
Jane B. Cook Charitable Trust
Ann & Gordon Getty Foundation
Greenewalt Charitable Trust
Hermès
International Data Group
Bessie Pappas Charitable
Foundation
The Harold Whitworth Pierce
Charitable Trust
Stearns Charitable Trust,
in memory of Stuart P. Gassel
Wood Family Foundation

Silver Benefactors (\$2,500 to \$4,999) Addison Wesley Longman America West Airlines The Boston Company The Boston Foundation The Boston Globe Foundation Clipper Ship Foundation, Inc. Coopers & Lybrand LLP Alice Willard Dorr Foundation Ernst & Young LLP Fidelity Charitable Gift Fund The Gillette Company Harcourt General Charitable Foundation Raymond E. Lee Foundation Liberty Mutual Group Little, Brown & Company The Millipore Foundation The NYNEX Foundation A. C. Ratshesky Foundation Raytheon Company Abbot & Dorothy H. Stevens

Foundation

Bronze Benefactors (\$1,000 to \$2,499) Analog Devices Ariad Pharmaceuticals BankBoston Boston Council for the Arts and Humanities The Catered Affair Country Curtains James A. Daniel, DeWolfe New England Eastern Enterprises/Boston Gas Co. Fresh Pond Travel Charles and Sara Goldberg Charitable Trust Lawrence Cultural Council Lynn Arts, Inc. John McGee/Mamma Maria Price Waterhouse The Putnam Companies State Street Research & Management Company Stride-Rite Charitable Foundation Talbots Thermo Electron Woburn Arts Lottery Council

Guarantors
(\$500 to \$999)
Brockton Cultural Council
Cambridge Cultural Council
Charrette Corporation
The Charles Stark Draper
Laboratory
Eaton Foundation
Mary Fifield Associates
Infiniti Luxury Automobiles
Loomis, Sayles and Company
Lowell Cultural Council
Louis M. Martini Winery
Thank You Company

Patrons (\$100 to \$499) BeneTemps, Inc. Massachusetts Envelope Company

Individual Contributors

Chorus Circle (\$500 to \$999) Mrs. Susan Baust in memory of Roger Baust Ann & Norman Bikales Dr. Kevin J. Clancy Mr. & Mrs. Peter M. Farnam Darcy & Howard K. Fuguet Mr. & Mrs. Charles L. Gagnebin III Mr. & Mrs. Richard B. Gladstone Barbara & Steven Grossman Prof. Ellen T. Harris Mr. & Mrs. George Hatsopoulos Mr. & Mrs. James T. Hintlian Samuel & Martha Hoar Mr. Glenn A. Knickrehm Dr. Michael H. Lawler

Mr. Stephen Morrissey & Ms. Iill Harmsworth Jane & Robert Morse Mr. William J. Mrachek Ms. Robin R. Riggs Kay & Stanley Schlozman Mr. & Mrs. Bernard Solomon Kimiko & Makoto Suzuki Charles & Rebecca Vest Mr. & Mrs. Charles Vignieri Donald & Susan Ware Karen & Hartley Webster Ms. Beverly Wing Ms. June Yip & Mr. Jeffrey S. Hovis Mr. & Mrs. Arnold B. Zetcher Anonymous (1)

Orchestra Circle (\$250 to \$499) Dr. & Mrs. John H. Arthur Mr. & Mrs. Thomas L. Atkins Mr. Joseph Axelrod Ms. Rhonda Bakst Ms. Ainslie Baldwin Holly & Thomas Bazarnick Mr. Edward R. Bedrosian Dr. Warren Bennett Dr. John Biggers Mr. Peter M. Black Mr. & Mrs. William F. Brace Mr. & Mrs. David M. Bray John & Diane Britton Helen & Harvey Brooks Rev. Thomas W. Buckley Father George A. Carrigg Mr. Frank J. Ciano Mr. & Mrs. Howard I. Cohen Sylvia & John Constable Ms. Priscilla Coughlin Mr. Nathaniel T. Dexter Mr. & Mrs. Mark Duffy Mr. William Fleming Mrs. Fairfield Goodale Helen & Raymond Goodman Mr. & Mrs. Kenneth B. Gould Mr. & Mrs. Nicholas P. Greville Suzanne & Easley Hamner Lucie & James Hangstefer Carroll & Molly Harrington Miss Alice B. Hatch Mr. & Mrs. Barry E. Hoffman Ms. Glee Garard Hoonhout Jane & Peter Howard Mr. Richard B. Jacobs Ms. Sara L. Johnson Mr. Christopher P. Jones Albert & Diane Kaneb Karen & Barry Kay Mr. Paul V. Kelly & Ms. Linda Perrotto Mr. William Kelly Ms. Margo Kittredge Mr. & Mrs. Michael Kraus Dr. & Mrs. Allen S. Krieger Laura & Thomas Lucke Elizabeth & Samuel Magruder Ms. Jane E. Manilych &

Prof. W. Carl Kester

Mr. John J. Marczewski Dr. & Mrs. Edward J. Martens Ms. Barbara Maze Ms. Harriet B. McGraw

Ms. Debra Ann Moniz Mr. George Moriarty

Triet & Phuong-Anh Nguyen Mr. & Mrs. William H. Niblock, Jr.

Mr. Peter Nord Ms. Anne Nou & Mr. Thomas A. Teal Mr. Rienzi Parker Mr. Harold Pratt
John & Suzanne Pratt
Dr. & Mrs. Peter B. Randolph
Mr. William C. Reynolds
Dr. & Mrs. Gordon B. Robbins
Mr. Walter M. Robinson
Lee & Eric Rosenvold
Judith & Carl Sapers

Mr. John Schnapp

Dr. & Mrs. Joseph J. Volpe Mr. Paul Wessling Mrs. Edith G. Weyerhaeuser Virginia & John Wieland Mr. & Mrs. William G. Wilkinson Mr. & Mrs. Bruce R. Williams Katharine & Marshall Wolf Susannah & Thomas Wood Mr. & Mrs. John C. Wyman Anonymous (3)

Mr. Robert Strassler

Ralph & Christina Sweetland

H&H CAPITAL CAMPAIGN

Dr. Catherine G. Schneider

Mr. & Mrs. Robert G. Scully

Drs. John & Elizabeth Serrage

"PRESERVING THE TRADITION"

The Handel & Haydn Society gratefully acknowledges the outstanding support of those who have made commitments to H&H's Capital Campaign. Successful completion of this \$2.5 million campaign for permanent endowment and working capital reserve will ensure the continuation of H&H's high performance standards and dedication to the music education of future generations.

Principal Gifts (\$100,000 and above) Dena & Felda Hardymon

Mr. & Mrs. Remsen M. Kinne III National Endowment for the Arts Grace & John Neises

Amelia Peabody Charitable Fund

Benefactor Gifts (\$50,000 to \$99,999)

Cabot Family Charitable Trust Mr. & Mrs. R. Willis Leith, Jr. Dr. Michael Fisher Sandler Mr. Robert H. Scott & Ms. Diane T. Spencer

Ms. Diane 1. Spencer Wintersauce Foundation Anonymous

Leadership Gifts (\$25,000 to \$49,999) Candace & William Achtmeyer JMR Barker Foundation Dr. & Mrs. Leo L. Beranek
The Boston Company
Mr. & Mrs. David Landay
Mr. & Mrs. George D. Levy
Pat & Dave Nelson
Mr. & Mrs. Charles E. Porter
Ms. Judith Lewis Rameior
Katherine & Michael Schieffelin
John J. and Mary E. Shaughnessy
Charitable Trust
The Stevens Foundations

Major Gifis (\$5,000 to \$24,999) Mr. Mitchell Adams Mr. Robert C. Allen Prof. & Mrs. Rae D. Anderson Marion & Julian Bullitt Dr. & Mrs. Edmund B. Cabot Jane B. Cook Charitable Trust Mr. & Mrs. J. Linzee Coolidge Mr. Joseph M. Flynn Mr. & Mrs. John Gerstmeyr Suzanne & Easley Hamner Mr. & Mrs. L. Edward Lashman Mr. & Mrs. Kenneth P. Latham, Jr. Stanley & Lucy Lopata Mr. Walter Howard Mayo III Ms. Amy Meyer Amelia Peabody Foundation Jerome & Dorothy M. Preston Mr. & Mrs. Timothy C. Robinson Mr. Ronald G. Sampson Mr. Carl M. Sapers Andy & Ed Smith Miss Elizabeth B. Storer Janet & Dean Whitla Elizabeth & Rawson Wood

The George Geyer Fund for Artistic Excellence

In March 1997, an endowment of \$150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals:

Leadership Gifts (\$10,000 and above)

Dr. & Mrs. Leo L. Beranek
The Viginia Wellington
Cabot Foundation
Dena & Felda Hardymon
Jerome & Dorothy M. Preston

Benefactor Gifts (\$5,000 to \$9,999)

Mr. L. Edward Lashman & Joyce Schwartz Anonymous

Major Gifts (\$1,000 to \$4,999)

Mr. Joseph M. Flynn Mrs. George Geyer Mr. George Guilbault Mr. James Hangstefer Mr. James Joslin Mr. Walter Howard Mayo III Mr. Charles E. Porter Janet & Dean Whitla † Mr. Robert Yens

Sustaining Gifts (less than \$1,000)

Andrew J. Arrison, M.D.
Mr. George Butterworth
Ms. Madeline A. Clerici
Ms. Barbara P. Coghlan
Mr. & Mrs. William J. Davis
Dr. & Mrs. James D. Finfrock
Drs. Waldemar & Martha Gizynski
Ms. Nancy Gleason
Mario & Doris Golderos
Ms. Karen Geyer Green
Rev. & Mrs. Robert Griese

Mr. & Mrs. A. William Gruhn

Mrs. Frederick Haffenreffer Mr. & Mrs. Lewis B. Holmes Mr. & Mrs. Steven A. Hutchinson Mr. R. Willis Leith, Jr. Ms. Louise H. Marr Ms. Barbara Maze Mrs. Robert B. Nuechterlein Ms. Arlene Osoff Dr. & Mrs. Alan M. Rogol Mr. John Ryan Edward & Christy Saling Katherine & Michael Schieffelin Mr. & Mrs. Stephen Shaughnessy Mr. & Mrs. Dean F. Smeltzer Ms. Helen F. Valja Shiqian Steven Wang Ms. Robin B. R. Wood † In memoriam

ABOUT HISTORICALLY INFORMED PERFORMANCE

A t first, the notion of historically informed performance seems a bit daunting. It really does not take intricate musical scores and a library of books to fully appreciate a historically informed performance. What it does take is a little bit of curiosity as well as an enthusiasm for music.

Historically informed performance, or "HIP" as it is known, grew out of people's natural need to question and experiment. After 100 years of using nineteenth-century-style orchestras for everything from Bach to Brahms, innovative musical thinkers in the 1970s raised intriguing questions such as: "If the piano was not available to Bach in his time, why do we use it now when performing his works?" In fact, the keyboard used by Bach was different from the one used by Mozart, and in turn the keyboard Mozart used was quite different from the one used by Beethoven. In addition to the changes in instrument technology and design, chorus and orchestra sizes have changed over the years. Composing a symphony for ninety players would not have endeared Haydn to his employer at the Palace of Esterhazy. How could the Prince possibly have fit all those musicians into his salon?

What HIP performances offer audiences is a chance to hear Baroque and Classical works using the same instrumentation that was available to the composer. In this way musical lines that disappear in larger, homogeneous ensembles become clearer and take on a more prominent part of the musical experience. The Handel & Haydn Society has presented HIP performances since 1986, when Christopher Hogwood assumed the position of Artistic Director, and under his guidance it has begun to develop the nation's preeminent period orchestra. Many of the

Society's period-instrument players come from Boston; some travel from New York, Washington and Europe to perform with the group.

Of the instruments themselves, several used in the orchestra were actually built in the Baroque or Classical periods; others are replicas designed with specific Baroque and Classical models in mind. The most visible differences between modern and period orchestras can be seen in the woodwinds, where the instruments have few keys and are actually made of wood, and in the brass, where the instruments have simpler lines and no valves. Differences less apparent to the eye than to the ear include lower pitches and the use of gut strings instead of steel.

It takes more than period instruments to create a HIP performance. H&H concerts use the most up-to-date scholarship, often through newly edited scores. Audiences have the opportunity to hear the unique textures afforded by period instruments, as well as appropriate tempos and dynamics. Christopher Hogwood, one of the early leaders in HIP, sums up his philosophy this way: "Modern instruments, which were built to be used in large auditoriums, are deluxe machines; they are rich, full, bright. Original instruments sound sweeter, leaner, less heavy. Often, they are more transparent, more articulate, more rhythmic. What is significant is that the sound they produce enables us to approach more accurately the style and sound of the classical composers. We follow their conventions; we do not force them to follow ours."

—Adapted from H&H's 1990 Jubilee Festival program book

1997-98 Boston Early Music Festival Concerts

presented in cooperation with Tower Records, WGBH Radio & The Radisson Hotel, Boston

EMMA KIRKBY, soprano

Lars Ulrik Mortensen, harpsichord

Saturday, February 21 • 8 PM NEC's Jordan Hall Handel, Scarlatti, Blow & Purcell

ENSEMBLE REBEL

Saturday, March 28 • 8 PM Great Hall at Faneuil Hall Rebel, Purcell, Couperin & Rosenmüller

THE HARP CONSORT

Andrew Lawrence-King, director

Friday, April 17 • 8 PM Great Hall at Faneuil Hall Spanish Dances: Luz y Norte

ANONYMOUS 4

Saturday, April 25 • 8 PM Church of the Advent, Beacon Hill 11,000 Virgins: Chant of Hildegard von Bingen

Single tickets \$32, \$27, \$21, \$15
Telephone Charge 617/661-1812

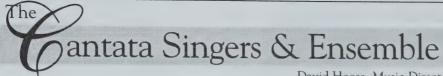
VISIT US ON THE WEB: WWW.BEMF,ORG



Classical Favorites,
Pops & More...



Massachusetts Broadcasters Association Station of the Year



Jordan Hall Series

Friday, January 23 & Sunday, January 25

BRAHMS, Ein Deutsches Requiem

With Dominique Labelle & Robert Honeysucker

WEILL, Symphony No. 1 (Boston premiere)

"A performance like [this one] could not be bettered any place in the world."

Richard Dyer, The Boston Globe, on the Cantata Singers' 1991 Brahms Requiem

Friday, March 20 & Sunday, March 22

HANDEL, Jephtha

With Jeffrey Gall, Janet Brown, William Hite, David Kravitz

"...perhaps the greatest of Handel's oratorios..."
Richard Dyer, The Boston Globe

TICKETS/INFORMATION: 617-267-6502

Friday concerts 8 pm, Sunday concerts 3 pm, except Handel's *Jephtha*, which begins one half-hour earlier.

David Hoose, Music Director

Friday, May 8 & Sunday, May 10 VAUGHAN WILLIAMS,

Mass in G Minor

HINDEMITH, Apparebit repentina dies DIAMOND.

Elegy: In memory of Maurice Ravel IVES, Psalm 90

Chamber Series

Kayo Iwama, Music Director

Sunday, April 5

Reflections for Palm Sunday Pickman Concert Hall, Longy School of Music

"The concept for the series, as with most programming ideas coming from the Cantata Singers, is an inspired one." Catherine Peterson, *The Boston Globe*

Setting the standard...

Poet loves girl.
Girl marries another.
Poet kills himself.
Everybody sings.



by Jules Massenet
March 4-15, 1998
at the
Emerson Majestic Theatre
Call 542-OPRA for tickets





Royal Insurance

salutes

the Handel & Haydn Society

on their 183rd season



25 New Chardon Street Boston, MA 02114-4797 (617) 557-4200

TO H&H SUBSCRIBERS

You can enhance your concert experience with H&H's Preconcert Discussion Series!



Don't miss the final discussion of the 1997–98 season:

Mozart, Levin & Haydn, April 17 and 19

Preconcert discussions are open to all subscribers, and take place beginning 90 minutes before selected concerts at New England Conservatory. For more information, please call (617) 262-1815.

ARE YOU A MEMBER OF A GROUP?

Groups of 20 or more save 20% on all H&H concerts!
Call (617) 262-1815 for "group sales."

ATTENTION PLEASE!

Make your group
reservation early for
Julius Caesar,
March 27 and 29
or "Mozart, Levin & Haydn,"
April 17 and 19,
all at Symphony Hall!



YOUR OPPORTUNITY TO OWN A PIECE OF BOSTON HISTORY

MARRIOTT'S CUSTOM HOUSE.

VISIT OUR PREVIEW GALLERY TODAY.

If you would like to learn more, please call us at (617) 310-6376. We will be happy to arrange a personal Preview and answer any questions you might have. Should you decide to visit our Preview Gallery, it will be our pleasure to present you with a \$75 gift certificate to Saks Fifth Avenue—our way of saying "thank you" for your time and interest.

The Preview Gallery is located across from Marriott's Custom House, at 200 State Street. Previews can be arranged to suit your schedule.



This promotion is designed for couples or individuals with an annual income of over \$80,000. Attendance at a 90-minute sales presentation at the Marriott Vacation Club Gallery at 200 State Street, 8th Floor, adjacent to the Marriott's Custom House, is required to qualify for this offer. If married, we requite husband and wife attend together. Employees of Host Marriott Corp., Marriott International, Inc., its affiliated companies and their immediate families, previous participants, and current owners of Marriott Vacation Club International properties are ineligible for this offer. Offer void where prohibited by law. This offer is not valid in conjunction with any other offer. This offer expires December 31, 1998. Gift Certificate has a fair market value of up to \$75. Marriott Ownership Resorts, Inc. is the developer, an equal opportunity lender, and a subsidiary of Marriott International. Inc.

"Sometimes the best medicine is a home remedy"

A full range of home health care services and programs enabling patients to maintain an independent lifestyle in the comfort and security of their own homes.

VISITING NURSE ASSOCIATION OF BOSTON

nursing • physical, occupation and speech therapies • home health aides • nutritionists • social workers • specialty programs for oncology, mental health, maternal child health, home infusion, and HIV/AIDS • 24-hour services

(617) 426-6630 referrals and information only

75 Arlington St., Boston, MA 02116 Administrative Office 426-5555

Accredited with Commendation by JCAHO

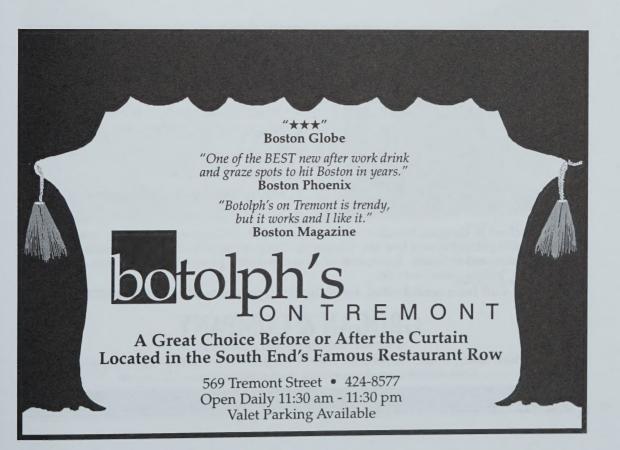
>0

GOLDEN CARE, INC.
Celebrating 20 years of caring

home health aides *homemakers
*companions *live-in care*shifts or
part-time hours*respite

(617) 267-5858

607 Boylston St., Boston 02116





fter silence, that which

comes nearest to expressing

the inexpressible is music.

— Aldous Huxley

A 110-year tradition continues...



Newly renovated with 44 private apartments, The Cambridge Homes is a not-for-profit assisted living residence located next to Mount Auburn Hospital. For information concerning our assisted living services or independent program, please call **617.876.0369**.

THE CAMBRIDGE HOMES

An Assisted Living Residence

Founded 1887

360 Mount Auburn Street Cambridge, Massachusetts 02138-5599

Buying Paintings and Antiques in Boston



- * Paintings, Prints & Sculpture
- * American & European Furniture
- * Oriental Rugs & Tapestries
- * Silver & Jewelry
- * Porcelain & Glass
- * Entire Estates & Collections

Michael B. Grogan, President and Chief Auctioneer of Grogan & Company, is actively purchasing antiques and fine art. Grogan & Company is New England's leading buyer of fine arts and antiques. Estate executors and lawyers, please take advantage of our unique "broom-clean" service.

Call for a confidential, no obligation appointment: 1-800-823-1020

GROGAN & COMPANY

Fine Art Auctioneers and Appraisers

22 Harris Street, Dedham, Massachusetts 02026 • Telephone (781) 461-9530 • Fax (781) 461-9625
In New York: 790 Madison Avenue, New York, New York 10021 • Telephone (212) 744-8989

Buying Antiques Coast to Coast

"O III, it's not spicy."



you like
cayenne pepper.
On your
jalapenos.

90.9Whur In-depth News & Information

If you're not getting the whole story, consider what you're missing.

Get the Classical Advantage®



America's highest rated classical music station www.wcrb.com